

---

## Leslee Kathrina Michelsen, Joanna Olafsdotter. « Telling Tales: Investigating a Mina'i Bowl »

Iván Szántó

---

**Electronic version**

URL: <http://journals.openedition.org/abstractairanica/42731>

DOI: 10.4000/abstractairanica.42731

ISBN: 1961-960X

ISSN: 1961-960X

**Publisher:**

CNRS (UMR 7528 Mondes iraniens et indiens), Éditions de l'IFRI

**Electronic reference**

Iván Szántó, « Leslee Kathrina Michelsen, Joanna Olafsdotter. « Telling Tales: Investigating a Mina'i Bowl » », *Abstracta Iranica* [Online], Volume 37-38-39 | 2018, document 12, Online since 10 March 2018, connection on 02 October 2020. URL : <http://journals.openedition.org/abstractairanica/42731> ; DOI : <https://doi.org/10.4000/abstractairanica.42731>

---

This text was automatically generated on 2 October 2020.

Tous droits réservés

---

# Leslee Kathrina Michelsen, Joanna Olafsdotter. « Telling Tales: Investigating a Mina'i Bowl »

Iván Szántó

---

## REFERENCES

Leslee Kathrina Michelsen, Joanna Olafsdotter. « Telling Tales: Investigating a Mina'i Bowl », in: David J. Roxburgh (ed.), *Envisioning Islamic Art and Architecture. Essays in Honor of Renata Holod*, Leiden & Boston: Brill, 2014, p. 66-87, 14 figs. (Art and Archaeology of the Islamic World, vol. 2)

- 1 The ceramic bowl is analysed from the dual perspectives of art historian and conservator, and, as the authors claim, the article is the first result of a planned monographic survey of more *mīnā'ī* ceramics in Doha and elsewhere. Their assumption is that relatively well-known and apparently intact objects such as the one under consideration (known since 1931) have almost certainly undergone various interventions aimed to make them appear complete. While suspicion should be practised with regard to such wares, the authors prefer calling these objects restored as opposed to faked or forged, given that the added elements are part of the historicity of the object. Using UV-fluorescence examination and x-ray spectrometry, the bowl can be separated into several sherds, some of which are coming from completely unrelated objects and roughly fitted together. Once completed into an "intact" vessel applying adhesives, which came into use in the late 19<sup>th</sup> century, the decorative programme, the rather inept epigraphy, and the "narrative" of the figural sequence, were also completed. While the pictorial cycle, as a consequence of repeated interventions, cannot be interpreted as a coherent whole, it displays close parallels with the beaker in the Freer Gallery of Art, Washington, with its well-studied narrative programme illustrating the story of Bīžan and Manīža from the *Šāhnāma* of Ferdowsī.

---

## AUTHORS

**IVÁN SZÁNTÓ**

Eötvös Loránd University, Budapest & Austrian Academy of Sciences, Vienne